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Hymn of the West

By EDMUND CLARENCE STEDMAN
Music by JOHN KNOWLES PAINE

The Words and Music of this Official Hymn are Dedicated
by the Bureau of Music of the Universal Exposition, St. Louis 1904,

To the American People
whose West became their East and whose domain was
perpetually established by the consummation of the
Louisiana Purchase A.D. 1803.



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HYMN OF THE WEST

WORLD'S FAIR, ST. LOUIS 1904

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Edmund Clarence Stedman, author of the "Hymn of the West," the official hymn of the Louisiana Purchase Exposition, poet and critic, the son of Major Edmund B. Stedman and of the poet Elizabeth (Dodge) Stedman, was born at Hartford, Conn., October 8th, 1833.

Entering Yale at the age of fifteen he took honors for poetry and composition, and though he did not graduate was afterwards enrolled with his class of '53 by his Alma Mater. In later years he received from her the degree of LL.D., and from Columbia University that of L.H.D. In 1896 he wrote the Yale Commencement Ode which was set to music by Professor Horatio W. Parker and is sung on state occasions. He also wrote the Bi-centennial Poem of 1901, has delivered poems at Harvard and Dartmouth, and has re-delivered at Columbia and Pennsylvania Universities the course of lectures with which he opened the chair of poetry at Johns Hopkins.

Since his earliest lyrics, many of which are retained in the household edition of his poems, his poetry has been familiar to his countrymen. His active connection with journalism extended only over the interval that he served under Greeley on the *Tribune* and his three years as war correspondent for the *World*, during which period he was, for a time, in the bureau of Lincoln's Attorney-General, Edward Bates of Missouri, who shared his books and leisure with his young protege and was his friend. Among his critical essays may be mentioned Victorian Poets, Poets of America, and Nature and Elements of Poetry, works which have become classic, and the appearance of the first of which gave him an immediate footing at home and abroad. His compilations have been various and important and ranging through the field both of poetry and of prose, embrace the Stedman-Hutchinson Library of American Literature and publications equally well known. Since Mr. Lowell's death he has filled his place as President of the American Copyright League and is also President of the National Institute of Arts and Letters.

Mr. Stedman has always been deeply interested in the development of the West. In early manhood he was concerned in the construction and financing of the first section of the first Pacific Railway, from Leavenworth and Kansas City, where for forty miles of rolling prairie the only habitation was a cottage set on wheels. This service brought him into Wall Street, and, determined to get time and means for literature, he left the profession of journalism and became a banker and member of the New York Stock Exchange. In 1900 he was forced by illness to retire and has since devoted his time to literature and public enterprise.

Mr. Stedman is a New Englander and served as President of the New England Society for a number of years. His close acquaintance and association with the progressive men who have been instrumental in the development of the country have admirably fitted him to embody in classic and poetic phrase the spirit of the West.

O Thou, whose glorious orbs on high
Engird the earth with splendor round,
From out Thy secret place draw nigh
The courts and temples of this ground;
Eternal Light,
Fill with Thy might
These domes that in Thy purpose grew,
And lift a nation's heart anew!

Illumine Thou each pathway here,
To show the marvels God hath wrought
Since first Thy people's chief and seer
Looked up with that prophetic thought,
Bade Time unroll
The fateful scroll,
And empire unto Freedom gave
From cloudland height to tropic wave.

Poured through the gateways of the North
Thy mighty rivers join their tide,
And on the wings of morn sent forth
Their mists the far-off peaks divide.
By Thee unsealed,
The mountains yield
Ores that the wealth of Ophir shame,
And gems enwrought of seven-hued flame.

Lo, through what years the soil hath lain
At thine own time to give increase—
The greater and the lesser grain,
The ripening boll, the myriad fleece!
Thy creatures graze
Appointed ways;
League after league across the land
The ceaseless herds obey Thy hand.

Thou, whose high archways shine most clear
Above the plenteous western plain,
Thine ancient tribes from round the sphere
To breathe its quickening air are fain;
And smiles the sun
To see made one
Their brood throughout Earth's greenest space,
Land of the new and lordlier race!

1904.

—Edmund Clarence Stedman.

John Knowles Paine, the composer of the music for the "Hymn of the West," the official hymn of the Louisiana Purchase Exposition, was born in Portland, Maine, January 9th, 1839. He made his first appearance in public as organist and composer in 1857. In 1858 he went to Berlin, Germany, where he remained nearly three years, studying the organ, composition, singing and instrumentation with eminent masters. He gave several organ concerts in Berlin and returned to the United States in 1861. In 1862 he was appointed Instructor in Music at Harvard University and having gradually built up the Department of Music he received in 1875 the title of Professor of Music, being the first occupant of the chair in any American University. In 1867 he directed his Mass at the Singacademie in Berlin, on which occasion he was honored with the presence of the then Crown Princess Victoria, the royal mother of the present German Emperor.

His first important composition produced in his native land, was the Oratorio "St. Peter," performed under his direction in Portland, Maine, June, 1873, and repeated in the following year by the Handel and Haydn Society of Boston. The oratorio was highly praised and Mr. Paine was acknowledged as the leading American composer. He composed the Centennial Hymn, to the words of Whittier, which was sung at the opening of the Exposition in Philadelphia, 1876.

One of his most remarkable works is the music to the "Oedipus Tyrannus" of Sophocles, as performed in Greek at the Sanders Theatre, Cambridge, in May, 1881.

Among his subsequent compositions may especially be noticed the Columbus March and Hymn, composed by official invitation for the Opening Ceremonies of the World's Columbian Exposition (1892). The list of Prof. Paine's works also includes songs, part songs, motets, piano and organ compositions, and chamber music.

Undoubtedly Professor Paine's most important work is the opera "Azara," in three acts, on a Provençal subject, the libretto of which was written by the composer. This has been published (1901) by Breitkopf and Haertel of Leipzig. Selections from "Azara" have been given in the concert hall with great success, especially the ballet music, which has been performed repeatedly by the Boston Symphony Orchestra.

Professor Paine was the official delegate of Harvard University at the Wagner Festival in Berlin, October, 1903. He was the first of the foreign delegates to be presented to Prince Eitel at the unveiling of the statue of Wagner. At the banquet which followed Prof. Paine made an address and was honored with a diploma and gold medal. His Prelude to "Oedipus" was performed at the International Concert and was received with great enthusiasm.

By eminent critics in Germany and America Prof. Paine is ranked among the foremost living composers.

Hymn of the West.

Words by
EDMUND CLARENCE STEDMAN.

Composed by
JOHN KNOWLES PAINE.

Orchestral Introduction.

Allegro non troppo. ($\text{♩} = 100 - 108$)

ff (Trumpets.)

Maestoso. ($\text{♩} = 42 - 48$)

f *cresc.* *ff*

f (Bass Theme marked.) *ff*

f *dim.* *mf* (Theme.)

f *cresc.* *ff*

4

Piu animato.

Handwritten: *gra...*

Handwritten: *ff marked.*



Tempo Imo

decresc.

dim.


poco rit



Allegro risoluto (♩ = 120 - 126)

Handwritten: *pp*

Handwritten: *ff animated and vigorous. cresc.*



meno mosso. rall.

dim.

ritard

Handwritten: *fff*

Handwritten: *(Horns.) ff*

Handwritten: *f (Trombones.)*

Handwritten: *pp*



a tempo 1mo.

Handwritten: *cresc.*

Handwritten: *fff*

Handwritten: *sf*



Hymn.

5

5 *ff*

1. O Thou, whose glo - rious orbs on — high En -

2. Il - lu - mine Thou each path - way here, To

Broad and Spirited, with movement (2 beats.) (♩ = 58 - 68)

5 *ff*

gird the earth with — splen - dor round, From out Thy se - cret

show the mar - vels God hath wrought Since first Thy peo - ple's

3 6

1087-9

place draw nigh The courts and tem - ples of this ground; E -

chief and seer Looked up with that pro - phe - tic thought, - Bade

1. place draw nigh the tem - ples of this ground, E -
2. chief Looked up with that pro - phe - tic thought, - Bade

ter - nal Light, Fill with Thy might These

Time un - roll The fate - ful scroll, And

Fill with Thy

ff 8

domes that in Thy pur - pose grew, And lift a

ff

em - pire un - to Free - dom gave From cloud - land

na - tion's heart a - new.

height to tro - pic wave.

Orchestral Interlude.
Allegro Imo

ff

cresc.

Maestoso.**Piu animato.**

First system of the musical score. The left hand (bass clef) plays a series of chords and single notes, while the right hand (treble clef) plays a series of chords. The tempo is marked **Maestoso.** and the dynamics include **ff** (fortissimo) and **marked**. The key signature has one sharp (F#).

Second system of the musical score. The left hand continues with chords and single notes, and the right hand plays a series of chords. The tempo is marked **Maestoso.** and the dynamics include **ff** (fortissimo) and **marked**. The key signature has one sharp (F#).

Third system of the musical score. The tempo is marked **Tempo Imo**. The left hand plays a series of chords and single notes, while the right hand plays a series of chords. The dynamics include **ff** (fortissimo), **meno forte**, **dim.** (diminuendo), and **rit.** (ritardando). The key signature has one sharp (F#).

Fourth system of the musical score. The tempo is marked **Animated**. The left hand plays a series of chords and single notes, while the right hand plays a series of chords. The dynamics include **pp** (pianissimo), **ff** (fortissimo), **cresc.** (crescendo), and **fff** (fortississimo). The key signature has one sharp (F#).

Fifth system of the musical score. The tempo is marked **meno mosso.** and **rall.** (rallentando). The left hand plays a series of chords and single notes, while the right hand plays a series of chords. The dynamics include **ff** (fortissimo), **f** (forte), **dim.** (diminuendo), and **pp** (pianissimo). The key signature has one sharp (F#).

Sixth system of the musical score. The tempo is marked **a tempo 1 mo.** The left hand plays a series of chords and single notes, while the right hand plays a series of chords. The dynamics include **cresc.** (crescendo), **fff** (fortississimo), **sf** (sforzando), and **sf** (sforzando). The key signature has one sharp (F#).

11 *ff*

3. Poured through the gate - ways of the

4. Lo, through what years the soil hath

ff

5. Thou, whose high arch - ways shine most

North Thy migh - ty riv - ers join their

lain At Thine own time to give in -

clear A - bove the plen - teous west - ern

12

dim.

tide, And on the wings of morn sent forth Their mists of far - off

crease, — The great-er and the less-er grain, The ri - pening boll, the

dim.

plain, Thine an-cient tribes from round the sphere To breathe its quick - 'ning

12

marked.

dim.

13

f

cresc.

peaks di - vide. By Thee un - sealed, The moun - tains

myriad fleeces! Thy crea - tures graze Ap - poin - ted

f

cresc.

air are fain; And smiles the sun To see made

13

f

cresc.

yield Ores that the wealth of O - phir

ways; League af - ter league a - cross the

one Their brood through - out Earth's green - est

shame And gems en - wrought of seven - hued flame.

land The cease - less herds o - bey Thy hand.

space, Land of the new and lord - lier race!

Note: In case all five stanzas are sung the Interlude may be repeated between the 4th and 5th stanzas.



"MUSIC," BY GEORGE E. BISSELL.
Statuary Group on Palace of Liberal Arts.
✓

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